

no·ta be·ne

News from the Yale Library

VOLUME XXVI, NUMBER 1, SPRING/SUMMER 2011

Yale Appoints a New University Librarian

In March, President Levin announced to the Yale community the appointment of Susan Gibbons as the new University Librarian at Yale. Currently the vice provost and the Andrew H. & Janet Dayton Neilly Dean of the River Campus Libraries at the University of Rochester, her five-year term at Yale is due to start on July 1st. Susan was formally introduced to the Library staff recently in the nave of Sterling Memorial Library and was enthusiastically applauded as she took the microphone to share a few words.

Gibbons joined the University of Rochester in 2000 as the digital initiatives librarian of the River Campus Libraries, and over the years assumed greater and more diversified responsibilities at the University. She was appointed to her present position in 2008.

She is well known in the library world, most significantly for the library user studies at Rochester she has undertaken since 2004. In collaboration with an anthropologist, Gibbons determined how faculty and students do their academic work, find information, and make use of the physical and technological resources offered by the libraries. The results have led to service, collections and physical space changes in the River Campus Libraries designed to better meet user needs. She has given talks around the world on this work, which has been



Susan Gibbons, the new University Librarian from July 1, 2011

featured in *The Chronicle of Higher Education*. In 2007 she co-edited "Studying Students: The Undergraduate Research Project at the University of Rochester" (ACRL Publications), and published her own book, "The Academic Library and the Net Gen Student: Making the Connections (ALA Editions)."

"Susan brings to Yale both a keen intelligence and an infectious enthusiasm for the work of libraries," wrote Levin in a message to the campus community. "She is greatly admired by faculty and

continued on page 2

E.C. Schroeder named Beinecke Director

At the end of December, President Levin gathered Beinecke Library staff members on the mezzanine to announce his appointment of Edwin C. Schroeder as Director of the Beinecke Rare Book & Manuscript Library and Associate University Librarian for a five-year term beginning January 1, 2011. Boisterous and lengthy applause followed as they welcomed their colleague to his new position. Known as E.C., he has been a familiar face around Yale's library system since 1989 when he started as a catalog librarian on the Rare Book Team at Sterling Memorial Library. After a series of positions with increasing responsibility, E.C. became Beinecke's Head of Technical Services in 2004 where, working closely with staff across the University Library, he managed acquisition, cataloguing,

continued on page 2



E.C. Schroeder, new Director of Beinecke Library

table of contents

- 2 Technical Training Center opens in SML
- 3 In Memoriam: Frank Turner, University Librarian
- 4 Master Classes offered at the Walpole Library
- 4 OHAM launches YSM Student Composer Project
- 5 Sharing the Multilingual Collection of Yale Library with the World
- 5 Donor Honored at the Medical Library
- 6 International Room opens in SML
- 6 IMLS Preservation Administration Fellowship at Yale University Library
- 7 Unique Niane Audiotapes Collection Available through Arcadia Support
- 7 Histories of Music
- 8 Can a book be judged by its cover? A new SML exhibit may have the answer.
- 9 Yale and New Haven, Yale and the World: Postcards from the Yale Library Collection
- 9 Haas Family Arts Library partners with Yale University Art Gallery in exhibition programming
- 10 Calendar of Exhibits

no·ta be·ne

News from the Yale Library



Nota Bene is published during the academic year to acquaint the Yale community and others interested with the resources of the Yale libraries. Please direct comments and questions to Amanda Patrick, Editor, Sterling Memorial Library, (phone: 203-432-4484, e-mail: amanda.patrick@yale.edu)

Copyright ©2011
Yale University Library
ISSN 0894-1351

Contributors to this issue include
Richard Boursy (RB)
Jon Butler (JB)
Carolyn Caizzi (CC)
Tyler Griffith (TG)
Regina Marone (RM)
Rebecca Martz (RAM)
Office of Public Affairs &
Communications at Yale (OPAC)
Ann Okerson (AO)
Amanda Patrick (AP)
Kimberly Peach (KP)
Anne Rhodes (AR)
Jae Rossman (JR)
Ernie Scrivani (ES)
Nanette Stahl (NS)
Libby Van Cleve (LVC)
Susan Walker (SW)
Susan Wheeler (SEW)
Melissa Wisner (MW)

EDITORIAL INFORMATION

Professor Jon Butler
Interim University Librarian
Amanda Patrick
Editor, Director of
Communications & Development
Rebecca Martz
Associate Editor, Public Relations
Coordinator, Beinecke Rare
Book & Manuscript Library
ChenDesign
Publication Design

New University Librarian continued from page 1

staff colleagues at Rochester, as well as by librarians around the country, for her effective and highly collaborative style of leadership. She fully understands the challenges facing a great research library: that we must continue to maintain and augment our extraordinary print collections, and, at the same time, embrace the exciting possibilities of greater and more efficient use of scholarly materials through digital technology."

Gibbons received a B.A. in history from the University of Delaware in 1992, and in 1995, master's degrees in both history and library science from Indiana University-Bloomington. More recently, she returned to school while working full-time to earn both an M.B.A. in 2002 from the University of Massachusetts, Amherst and an Ed.D. in higher education administration from the University of Rochester in 2009.

She is an active member of the American Library Association (ALA); she currently serves as an ALA councilor-at-large and is a member of the ACRL Task Force for Standards for Libraries in Higher Education. She is on the board of Directors of the Center for Research Libraries, and she is an editorial

board member of and book review editor for the Internet Reference Services Quarterly.

"This outstanding appointment would not have been possible without the tireless efforts of Pericles Lewis, professor of comparative literature and English," noted Levin. "I am deeply grateful for his professionalism and excellent judgment in leading the search committee. I appreciate, also, the excellent work of committee members Meg Bellinger, Paul Bloom, John Mack Faragher, Bonnie Fleming, Paul Freedman, Brian Lizotte, Joseph Manning, R. Kenny Marone, Linda Peterson, Douglas Rae, Holly Rushmeier, Lloyd Suttle, and Christine Weideman.

"I also wish to thank the Yale Library staff for their valued advice and patience throughout the year," he added. "And, I am exceptionally grateful to Jon Butler, Acting University Librarian and the Howard R. Lamar Professor of American Studies, History & Religious Studies, for stepping in so willingly during his sabbatical year to steer our University Libraries at a time of sadness and uncertainty. I know everyone will join me in thanking Professor Butler for his leadership." —OPAC

Beinecke Director continued from page 1

conservation, archival processing, and digital projects for the Library. "He brings an impressive breadth of rare book and managerial experience to his new position," noted Levin. E.C. earned a B.A. in History at the College of the Holy Cross in 1988 and an M.S. in Library Science at the University of Illinois,

Urbana-Champaign in 1989. He looks forward to collaborating with Susan Gibbons and library staff to develop and enhance Beinecke's current programs, transforming it into an innovative 21st-century rare book library. —RAM



Technical Training Center opens in Sterling Memorial Library

Yale University Library has long been considered the heart of the Yale campus, and at the heart of the library is its staff. With the goal of creating an exemplary work environment where members can participate, develop, and excel, the Library's leadership made it a priority to provide staff with easy access to training and development, in particular, technical training. However, finding a dedicated space, particularly since the closure of the Seeley G. Mudd Library where such a space had once existed, proved to be a challenge. An ideal setting for technical training space came to light, though, when it was announced that the Numismatics Collection housed in Sterling Memorial Library would be relocating to the Yale University Art Gallery. This paved the way for negotiations that led to the acquisition of the

Numismatics room and the creation of a new technical training center within Sterling.

The turnaround time to renovate and equip the room as a technical training center was remarkably fast. Thoughtful planning, effective collaboration, creative spending and intelligent sequencing of work resulted in the opening of the newly renovated center in January of 2010. Located on the third floor of Sterling Memorial Library, it is equipped with ten student work stations, a trainer's console and new audio-visual equipment. Having a technical training center located in the 'heart' of the campus has been well received by staff, especially during the winter months, when a trek across campus would often inhibit people's participation. Programs vital to the service operations of the library, patrons' needs and the university at large are planned. —ES



In Memoriam: Frank Turner, University Librarian



Professor Frank Turner, October 31, 1944 – November 11, 2010

Frank Turner became the perfect University Librarian almost serendipitously, led there by his commitment to the life of the mind and to the notion that libraries exemplified a university's purpose, not least Yale.

Frank took such joy in his library appointments. His questions reinvigorated the Beinecke Library after he became Director in 2003. Can't we solve that problem? What are we missing? Shouldn't we celebrate our staff as much as we celebrate our books?

After becoming University Librarian in September 2010, he dove into questions about the Library's engagement with students, staff and faculty, about empty rooms that needed repurposing and crowded rooms whose success should be celebrated, and about national cooperation he saw as the new mode of twenty-first century librarianship.

Frank also saw institutional leadership as a responsibility that every scholar, especially a historian, should exercise well with unashamed enthusiasm. He knew he could write on science and religion, the Victorians' understanding of the Greeks, and John Henry Newman only because libraries preserve the past and librarians make it available. And he knew that universities and libraries prosper because responsible people build and sustain them cooperatively with the staff, faculty, and students who bring them life.

In Frank, scholar, librarian, and university citizen prospered together and epitomized the best Yale can be. —JB

— Jon Butler, *Interim University Librarian and Howard R. Lamar Professor of American Studies, History & Religious Studies*

The Yale Library was fortunate to have Frank Turner's extraordinary leadership. Frank brought vitality, momentum, and renewed purpose to the Yale Library. He was a broad thinker, energetic and seasoned, due to the myriad of experiences he had at Yale: student, scholar, teacher, administrator, librarian, and colleague. These experiences, coupled with his own humanity, allowed Frank to develop excellent relations with faculty, students, administrators, and staff across the campus. He valued all relationships regardless of one's position at the university.

Frank believed that the Library was the chief academic support system of the university and that Yale was in a sense founded by its Library. He would frequently say that Yale operates at its best through a series of trust relationships. Frank always said, "the Library cannot have too many friends."

Frank's tenure as University Librarian created a stability in the organization that was unassailable. Frank was decisive, but not unmovable. He skillfully and carefully marshaled the Library staff through last year's budget reduction process and established a process that was collaborative and transparent. If there was a

need for further discussion, he immediately responded. Frank's decisions were principled; he was passionate about doing the right and fair thing.

Frank knew how to manage expectations. He tempered staff expectations by explaining that all could not be accomplished immediately. We all knew, however, they would eventually be accomplished. That is the sort of confidence and positive spirit Frank instilled in all of us. We knew that we were in capable, committed hands—hands and a large heart that loved the University, the Library, and its staff.

When one thinks about Frank's great leadership qualities, his ability to listen, his fearlessness in making decisions, and his compassion for individuals; about his love of books, both as artifacts and as repositories of "wisdom"; about his vision for the Library in the future, we know we have lost an outstanding colleague and University Librarian. —RM

— R. Kenny Marone, *Associate University Librarian and Director of the Harvey Cushing/John Hay Whitney Medical Library*

Master Classes offered at the Walpole Library



Augustus Pugin (ca. 1762–1832)
and Thomas Rowlandson (1756–1827)

The Lewis Walpole Library is again offering its popular Master Class “Caricature and the Comic Image 1800–1850,” led by Brian Maidment and Cynthia Roman, for Yale graduate students from May 16–20 in Farmington. Students can immerse themselves in the Library’s renowned collection of satirical prints as they learn about printmaking processes and the issues these prints raise. This year the Library is expanding its repertoire of Master Classes with the addition of a one-day class “Hogarth to Cruikshank at the Lewis Walpole Library: Comic Image 1750–1850” on May 14 which is open to the public, as well as a new Master Class “British History Painting in the Long Eighteenth Century”,

led by Mark Salber Phillips and Ms. Roman. This week-long class is open to Yale graduate students and will be held in Farmington August 22–26.

Occasional one day classes are also being offered, to complement current exhibitions. In January, Yale graduate students attended a full-day seminar on “Portrait Prints as History,” led by Douglas Fordham and Cynthia Roman in conjunction with the Library’s exhibition “Illustrious Heads: Portrait Prints as History” on view through the end of July. In the autumn, the Library plans to offer a one-day seminar related to an exhibition on representations of dissenting clergy in British graphic satire, opening in September. Misty Anderson, guest curator

of the exhibition, will lead the class with Ms. Roman.

Brian Maidment is Research Professor in the History of Print at Salford University in Manchester, UK; Douglas Fordham is Assistant Professor in the McIntyre Department of Art at the University of Virginia; Mark Salber Phillips is Professor, Cross-appointed, Department of History and ICSLAC, Carleton University, Ottawa; Misty Anderson is Associate Professor of English, University of Tennessee; Cynthia Roman is Curator of Prints, Drawings, and Paintings at the LWL.

For more information: www.library.yale.edu/walpole or email walpole@yale.edu. —sw

OHAM launches YSM Student Composers Project

“What if someone had interviewed Aaron Copland at the outset of his study with Nadia Boulanger?” says Libby Van Cleve, Director of Oral History of American Music (OHAM). She is reflecting on OHAM’s exciting new interview project, which features the graduate composition students of the School of Music. These promising young artists are interviewed in the first semester of their studies at Yale, speaking about their work, educational background, artistic inspiration, and other subjects. Their testimony is filmed by a professional videographer. The project is beneficial to both OHAM and Yale: It is valuable for OHAM to record the words of these students during their formative years as composers; many YSM composers, such as recent graduate Timo Andres, have quickly gone on to received broad critical acclaim. By interviewing incoming students, OHAM makes a vital contribution to the Yale curriculum. The students not only have their words documented and preserved within a major scholarly collection, they also gain early experience articulating thoughts about their work in a professional setting. The recordings have further potential



OHAM Student worker Maura Valenti interviews YSM composition student Paul Kereks (MM'12)

as promotional material for use by the Yale Concert Office. Information about the Yale School of Music Student Composers Project can be found at www.yale.edu/oham. —AR & LVC



Sharing the Multilingual Collections of Yale Library with the World

The Yale University Library has been working for the past two years on a major synchronization effort between our Orbis database and the world's largest and most heavily consulted bibliographic database, OCLC's WorldCat (the global catalog of the Online Computer Library Center). The reconciliation process includes updating existing content with recent changes, adding original content, and removing holdings we no longer own. Yale University Library has sent approximately 6.5 million records to the not-for-profit OCLC, whose database already contains close to 2 billion holdings from 72,000 libraries in over 170 countries.

Sharing the Library's most accurate and up to date holdings with WorldCat is a key activity, because libraries all over the globe use WorldCat to help catalog their materials, to identify libraries that can lend materials, and to help their patrons search for items they need. Each library that adds to WorldCat also becomes discoverable on the Web through the "Find it in a Library" feature of Google Books. Of the 6.5 million records YUL sent to OCLC, 600,000 represent materials in vernacular languages, including titles in Arabic, African, Japanese, and Slavic and Eastern European languages.

The reconciliation project also provides an important stepping-stone to dozens of additional opportunities for users of Orbis and Yale Library's collections. For each record sent to OCLC, YUL has in turn loaded two OCLC control numbers into each record in Orbis. The most notable is an Institutional Record number (IR), which uniquely identifies our detailed Orbis record in OCLC.

In turn, OCLC has developed a suite of Application Programming Interfaces (APIs) that allow libraries to capitalize on these IR numbers. APIs are a set of rules a software program can follow to share data with different programs or different databases. APIs are provided by the software developers to help their customers expand the value and scalability of proprietary applications. Yale Library already reaps the value of using APIs from the developers of Orbis, by using API based programs that significantly extend the functions of an "out of the box" Orbis. Some examples are the process to transfer fines/fees from Orbis to the Student Financial Accounts database and the processes to transfer items between campus and the Library's off campus shelving facility (LSF).

Furthermore, the ability to take advantage of OCLC's APIs opens the door to more innovative use of our bibliographic content. The APIs allow libraries to dynamically search, extract, reformat and share their MARC data in web-scalable environments such as the Hathi Trust Digital Library, of which Yale is a member. The sharing of Yale Library data in WorldCat makes user discovery more seamless, as WorldCat is a strong center point for data exchange and exposure between local library systems and larger Web environments. Thus, the Orbis and OCLC reconciliation project is a major step forward towards the future of integrated library systems data becoming more scalable, and more flexible interchange of MARC data between non-MARC systems.

The reconciliation project is possible through an Arcadia Fund grant, part of which was allocated by former University Librarian Alice Prochaska to make Yale Library's unique holdings, including international language materials, fully discoverable to a global Web audience. The reconciliation was one of several projects the Library undertook with the Arcadia grant. —MW & AO



Donor Honored at the Medical Library

More than 100 faculty, students, staff, and friends gathered to celebrate the gifts of collector and scholar of medical visual culture William H. Helfand at an opening reception on January 31. Among the guests were undergraduates and their teaching assistant from the popular "Media and Medicine" course who came to talk with Mr. Helfand after having written term papers on the historical public health posters he had donated. Jon Butler, *Interim University Librarian*; R. Kenny Marone, *Associate Librarian and Director Cushing/Whitney Medical Library*; John Warner Avalon Professor and Chair History of Medicine; and Susan Wheeler, *Curator*, gratefully acknowledged the rich collections of posters, prints, books, and ephemera given over more than three decades. Forty-five posters, prints, and illustrated newspapers advertising patent medicines, promoting public health campaigns against tuberculosis, and informing the public about medical celebrities of the period, such as Louis Pasteur and Madame Curie, are on view through May 15. —SEW

William H. Helfand viewing "Fin de Siècle Visual Culture of Medicine: Posters, Prints, and Illustrated Newspapers from Paris" at the Cushing/Whitney Medical Library



International Room Opens in Sterling Memorial Library



The new International Room in Sterling Memorial Library, housed in the space once occupied by the Arts of the Book collection

In January, Vice President Linda Lorimer, Associate University Librarian Ann Okerson, and Interim University Librarian Jon Butler joined together with guests from around the university to officially open the new

International Room in Sterling Memorial Library. Previously home to the *Arts of the Book* collection, now housed in the new Haas Family Arts Library, the newly refurbished room brings together highlights

of the Library’s vast international resources and provides a gathering space at the heart of campus for programs and events with an international focus. —AO



IMLS Preservation Administration Fellowship at Yale University Library

The preservation department hosted its first IMLS Preservation Administration Fellow, Kimberly Peach, from January to October 2010. Three consecutive fellowships funded by the Institute of Museum and Library Services and hosted by the preservation department at Yale, were designed to provide comprehensive experience in preservation administration to an individual preparing for a career in the field.

“I have benefited immensely from the knowledge and expertise shared with

me by the staff here in Yale’s Preservation Department,” says Peach. *“And working closely with the broader Yale University Library community has enriched the fellowship experience greatly.”*

Peach spent time with each unit manager in the Preservation Department learning and assisting with daily operations, including integrated pest management, environmental monitoring, disaster preparedness and response, special and general collections conservation, preservation reformatting

of paper-based collections and audiovisual media, and exhibits preparation.

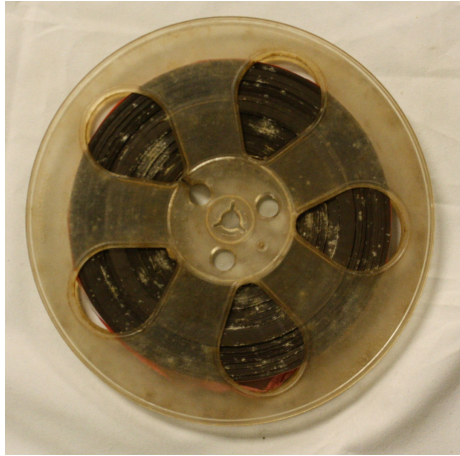
Among her many projects, Peach completed the first phase of a condition survey of the audiovisual holdings in the Beinecke Rare Book and Manuscript Library. The survey will be completed by the current IMLS Preservation Administration Fellow, Kevin O’Sullivan, who started his nine month fellowship in November 2010. —KP



Unique Niane Audiotapes Collection made Available through Arcadia Support

A unique project at the Yale University Library has made 64 reel-to-reel tapes, comprising the pioneering research of noted Guinean scholar, Professor Djibril Tamsir Niane, available online to students and scholars. Made in the 1970s, the tapes include field recordings, interviews, ceremonies, and practices of several groups, in particular the Baga and Maninka.

The research expeditions conducted in Guinea by Professor Niane and his students were historical events in themselves. In Guinea-Conakry during 1969–71, Professor Niane conducted research while the Sekou Touré regime’s “demystification program” focused on the destruction of all traditional cultural elements, actively discouraging academic interest in such subjects. At considerable personal risk, Niane and a team of his university students broke new ground by investigating Baga culture in their coastal villages, as well as collecting oral history and tradition elsewhere in Guinea. Niane was later imprisoned and eventually escaped into exile.



One of the audiotapes used by Professor Niane

The resulting material is the only significant body of audio historical data on indigenous history and culture collected between 1958 and Sekou Touré’s death in 1984. It was not possible for other outside researchers to work in Guinea until after Touré’s death, so the Niane collection represents virtually the only research on Guinean history and culture between the

period of French administration and the end of the 1980s. The preservation of and online access to this unique collection makes a valuable primary source available to scholars of Guinea worldwide for the first time. The collection was catalogued by distinguished Africa scholar David Conrad.

This project was generously sponsored by the Arcadia Fund, the charitable foundation of Lisbet Rausing and Peter Baldwin. Since its inception in 2001 Arcadia has awarded grants in excess of \$190 million. Arcadia works to protect endangered treasures of culture and nature. For more information please see: <http://www.arcadiahfund.org.uk/about/about-arcadia>.

“The world of African studies at Yale and far beyond owes an immense debt to Professor Niane for his singular and heroic efforts on behalf of these African peoples, to David Conrad for his unstinting efforts to provide access to these materials, and to the Arcadia Fund for making access available,” said Dorothy Woodson, Africana Curator at the Yale Library. —AO & CC

To access the collection, please see: www.library.yale.edu/digitalcollections/african-guinea-niane/index.html



Histories of Music

From the ancient Greeks to the Renaissance, most scholarly writing on music focused on music theory: scales, tuning systems, counterpoint, and so on. Music history, as a subject in its own right, is a more recent development. A new exhibit in the Gilmore Music Library, *Histories of Music*, explores our historiography. It begins with Glarean’s *Dodekachordon* of 1547 (a theoretical treatise with a significant historical component) and proceeds through a series of histories of music, spanning the seventeenth through nineteenth centuries. The exhibit includes early biographies of Handel, Bach, Palestrina, and Mozart, first editions of Grove’s *Dictionary of Music and Musicians* and the *Musical Quarterly*, and lecture notes from Horatio Parker’s music history course at Yale in 1908. The display concludes with a series of items relating to the dominant textbook of the last fifty years: Donald Jay Grout’s *A History of Western Music*, revised by Claude V. Palisca, who served as a professor at Yale from 1959 to 1992. The exhibit will be on view through June 30. —RB

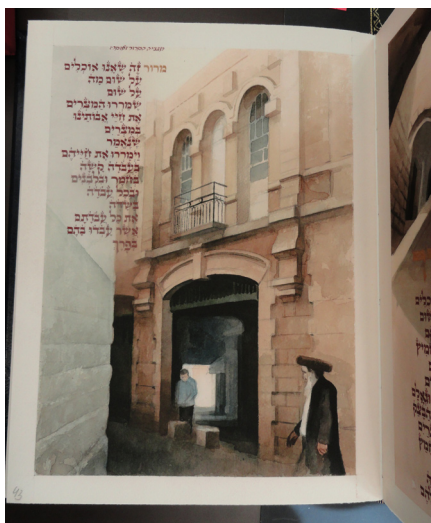
Image from Wolfgang Caspar Printz’s *Historische Beschreibung der edelen Sing- und Kling-Kunst*, published in 1690



Can a book be judged by its cover? A new SML exhibit may have the answer.

Books are a delight for the eye and a challenge for the mind. They enrich our intellectual life and are a pleasure to hold in our hands. They also appeal to our aesthetic sense because of the beauty with which they are designed, the artists who have contributed images, the precious paper on which they are printed, and the typography chosen for the text. Bindings can also be works of art and there are times when one can indeed judge a book by its cover. This exhibit is devoted to showing the imaginative ways in which modern and contemporary artists have expressed their Jewish heritage in their creation of books as art objects.

As objects, books can mean many different things to different people, and artists make use of all the possible shapes and forms that constitute a book. A book may come in the form of a scroll or a codex. It can be made of paper, parchment, or other materials. Though we mostly think of books as being bound, they do not have to be and often are not. In short, books come in many varieties and artists have been drawn to bookmaking because it allows for such a multiplicity of forms of expression. On view in this exhibit are several works that are sculpture or are housed in a piece of sculpture; others are scrolls. Some are portfolios while others are codices; some are bound in leather and others in cloth or some other material. Each artist chose the format that they found best carried



A page from a Passover Haggadah published in 2008 with illustrations by the Israeli artist Yaakov Daniel, and the calligrapher Ilya Gefter. The artist worked in representational style. The image on view is of portals that feature the beautiful stonework of the buildings in Jerusalem.

the visual or textual message they wished to convey. The quality of the printing is also an important factor in book arts production. The printing houses that publish them usually work directly with the artist in order to produce books whose color and clarity are true to the artist's vision.

The exhibit is divided into four parts: *Bible, Ritual and Prayer, Literature, and the Hebrew Alphabet*. In each of these categories, the artists bring visual commentary to the text. We generally understand commentary

to be with words. However, an image may also serve as a lens through which we view text. Beyond the image, another feature that enhances the aesthetic pleasure of viewing the works on display is their magnificent calligraphy and design.

The books on view represent the work of artists who have a deep emotional attachment to the texts they illustrate and who bring this passion in their work. They are from the United States, Israel, and Europe and they explore their Jewish heritage in different and very personal ways. Where possible, more than one exemplar of an artist's work is included so that the viewer may have a broader understanding of his/her work. On display one can view the same biblical book illustrated by different artists. The Scroll of Esther, for example, is illustrated by Avner Moriah, Yaakov Agam, and Yael David-Cohen. Each artist brings a very different sensibility to the text. Several artists' works range over more than one section of the exhibit. David Moss is represented by his illustrations for the *Song of Songs*, his glass sculpture, Rabbi Nachman's *Prayer for Peace*, and his *Alphabet of the Angel Metatron*. Lynne Avadenka is represented by her *Root Words: an Alphabetic Exploration*, her illustrations for *Six Poems* by the late Israeli poet, Dan Pagis and her designs that accompany the poem, *Plum Colored Regret*, the only medieval Hebrew poem attributed to a woman. —NS

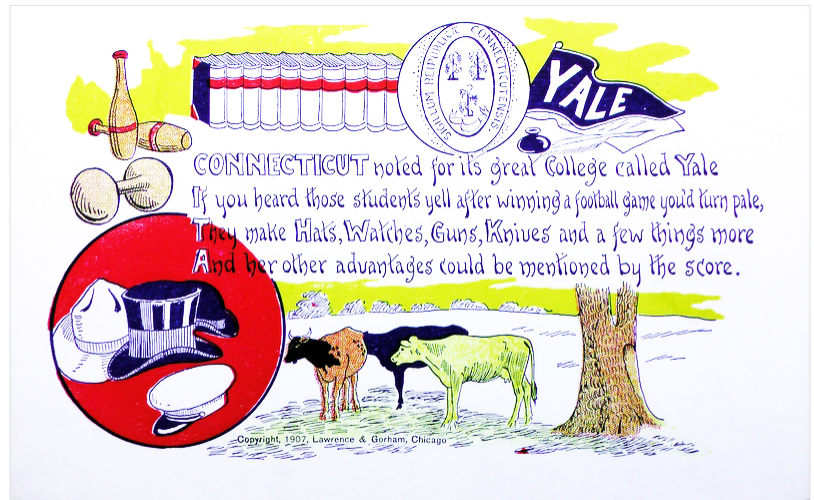


Judaica items on display this past winter in the corridor cases of Sterling Memorial Library from the exhibit of new acquisitions in Special Collections



Yale and New Haven, Yale and the World: Postcards from the Yale University Library Collection

This exhibit presents a history focusing on Yale's changing role in the New Haven community over the past two centuries, incorporating the local history of Yale into a broader narrative of the University's involvement in international affairs over the same time period. Drawing on the Library's numerous collections of historic postcards, the exhibit represents over 30 countries and 310 years of Yale history — from a postcard of Yale's first cornerstone in Old Saybrook, Connecticut, to a gift of commemorative postcards for President Levin. At once visual and textual, private and public, mass-produced and deeply personal, the postcard offers a fascinating inroads to understanding how notions of Yale and the world have changed over time, and what responsibilities lie ahead for Yale in the years to come. —TG



Connecticut and Yale. (Color lithography, Lawrence and Gorham, Chicago, IL; c. 1907.) Lawrence and Gorham produced a series of state-themed poetic postcards at the turn of the twentieth century, illustrated with basic drawings and organized around objects that made the states famous. Yale appears on the Connecticut postcard alongside cows, knives, and...juggling clubs?



Haas Family Arts Library partners with Yale University Art Gallery on exhibition programming



Maureen Cummins. Divide and Conquer.
Rosendale, NY: Women's Studio Workshop, 2007.

As the library of record for the Yale University Art Gallery, the Robert B. Haas Family Arts Library presented a companion exhibition to the Gallery's exhibition, *Embodied: Black Identities in American Art from the Yale University Art Gallery* earlier this year. *Embodied* sought to explore the complicated issue of identity as expressed through visual art, with a focus on how ideas of identity have “mapped meanings onto African American bodies throughout history.” Drawing from the Gallery's extensive collections, students selected artworks in a range of media to “prompt the viewer and reader to question the category of ‘African American art.’” [1].

In addition to the more traditional resources, such as reference works about the artists themselves, the Special Collections of the Haas Family Arts Library also contained works of art related to the premise of the exhibition. The companion exhibit included works of art in book format by some of the artists in *Embodied* as well as works created by book artists related to the various themes explored in the Gallery's exhibition.

In association with the exhibit, the Arts Library created an online research guide which will serve as a resource for future readers. The guide provides commentary on over twenty artists' books and fine press publications in categories such as Slavery, Civil Rights, and Identity. The guide can be found at www.guides.library.yale.edu/bookarts. —JR

[1] www.artgallery.yale.edu/pages/collection/exhibitions/ex_upcoming.php

no·ta be·ne News from the Yale Library

Updated Selector's Directory For requests for new materials as well as reference or instruction inquiries, please refer to the current list of the library's subject specialists at: <http://resources.library.yale.edu/online/selectors.asp>



Samuel W. French
[The Book Destroyed Architecture] not dated
Pearson-Lawenhaupt Collection of American and
English Bookplates AOB 30



calendar of exhibits

Sterling Memorial Library

*Yale and New Haven, Yale and the World:
Postcards from the Yale University Library Collections*
June 1 – September 5

*Let Books Be your Pleasure Gardens: Modern Artists
Illustrate Jewish Texts*
through July 6

*America Transformed: From George Washington's
American Atlas to the 21st Century*
through May 23

Annual Alumni Exhibit
May 26 – August 19

For more information:
www.library.yale.edu/librarynews/exhibitions

Beinecke Rare Book & Manuscript Library

*Psyche & Muse: Creative Entanglements with the Science
of the Soul*
through June 13

*Multitudes: A Celebration of the Yale Collection of
American Literature, 1911–2011*
July 8 – late September

How is a Book . . .
July 11 – late September

For more information: www.library.yale.edu/beinecke/brblevents/brblexhibits.html

Cushing/Whitney Medical Library

Fin de Siècle: Visual Culture of Medicine
through May 13

For more information: cushing.med.yale.edu/blog/?p=

Divinity Library

*Versions and Translations of the Bible: An Exhibit
Commemorating the 400th Anniversary of the King
James Version*
through May

For more information:
www.library.yale.edu/div/librarynews.html

Haas Family Arts Library

Collections in Conversation II
*Structure Explored: Architectural Themes in the
Book Arts*
May 5 – August 26

For more information:
www.library.yale.edu/arts/specialcollections/exhibitions.html

The Lewis Walpole Library

Illustrious Heads: Portrait Prints as History
through July 29

For more information:
www.library.yale.edu/walpole/programs/exhibitions.html